

THE NEWSPAPER OF THE SCIENCE FICTION FIELD

BOVA QUILS ANALOG GOES NOVA!

Ben Bova, editor of *Analog* since the death of John W. Campbell, resigned in late June, but will stay on at the magazine until a new editor is chosen (late July or early August). He will then become fiction editor of the new science/fiction magazine announced by Penthouse.

Diana King, the editor of *Nova*, has resigned for "personal reasons" and could not be reached for comment.

The PBS television program "Nova" has obtained an injunction against Penthouse on the use of "Nova" as a magazine title.



DIANA KING

According to Executive Editor Frank Kendig, rather than delay the magazine which is due on the stands September 19 while fighting the temporary restraining order, the title of the new magazine will be changed. No new title has been picked.

The first issue of the new magazine will contain fiction by Ron Goulart, Theodore Sturgeon, Isaac Asimov, and James B. Hall. There may be one more or one less piece depending on final space considerations.

Conde Nast, the publishers of *Analog*, have sent invitations to apply for the job of editor to a huge number of people in the field. The decision on a new *Analog* editor, one of the most prestigious jobs in the SF field, will probably be made by Conde Nast manager Bill Raynor and Conde Nast president Robert Lapham. It may take a while.

Ben Bova quit *Analog* because he felt he had done as much as he could for the magazine. He says that Conde Nast is quite satisfied the way things are, and despite his urging, has no plans to expand circulation via advertising or make any other changes in the magazine. When *LOCUS* ran the story about Isaac Asimov's Magazine passing *Analog* in circulation, the only comment from the publisher was that *Analog*'s circulation per year was still higher. Bova has often commented that what the science fiction magazine field really needs is a good circulation war.

Bova took over the job as editor of *Analog* on November 1, 1971, four months after the death of John W. Campbell. He was only the fourth editor in the magazine's 48 year history, following Harry Bates (1930-1933) F. Orin Tremaine (1933-1937) and John W. Campbell (1937-1971).



BEN BOVA

He made some changes in the magazine, but nothing startling. As editor, Bova was often unfairly considered a "stand in" for Campbell, who shaped the magazine - apparently by the management as well as by some of the readers. The next editor will probably be less under Campbell's shadow.

Diana King, who entered the science fiction field as assistant to Bova at *Analog*, had replaced Judy McQuown as editor of *Nova*. Ms. McQuown held the job less than one week and Mr. King about six weeks. According to Frank Kendig, they were very happy with Ms. King and were very sorry she felt she had to leave New York. Ben Bova was offered the job after his resignation from *Analog* had been announced. Bova had planned to take up writing full time while his wife, Barbara, worked as a literary agent, but said that Penthouse "made me an offer I couldn't refuse." He is now the third fiction editor of an untitled magazine which has yet to appear.

-CWB

PIERCE QUILS GALAXY

John J. Pierce has quit his job as editor of *Galaxy*. Pierce took over *Galaxy* last year when Jim Baen moved to *Ace* Books. According to Pierce, Jerry Pourcelle has also resigned as science columnist.

Here is Pierce's letter:

"The following letter of resignation I sent Mr. Abramson this week (June 16) is, I think, pretty much self-explanatory.

"I regret very much having to leave *Galaxy* under these circumstances, but I can't see any honorable alternative. I hope that Mr. Abramson will see the wisdom of selling the magazine to another publisher if he cannot manage it successfully himself, but to the best of my knowledge he has no plans to do so at this time.

"I wish to make a public apology to all

Continued on page 2 column 1



GORDON R. DICKSON

DICKSON PACKAGE TO ACE

Ace Books has paid a six figure advance to Gordon R. Dickson for rights to nine of his books including his famous Dorsai series.

The books involved are *SOLDIER ASK NOT* (1967), a Dorsai novel; *MASTERS OF EVERON* a new 100,000 word novel; *DORSAI* (1960 - aka *THE GENETIC GENERAL*), the main book in the series; *NAKED TO THE STARS* (1961); *NECRONOMANCER* (1962); and *TACTICS OF MISTAKE* (1972), two more novels in the series; a new Dorsai collection; an illustrated Dorsai book, and *THE FINAL ENCLOSURE*, the new Dorsai novel which Dickson describes as his major work.

MAYER OUSTED; BUSCH HEADS POCKET BOOKS

Peter M. Mayer, President and Publisher of Pocket Books, has been fired. According to the *Wall Street Journal*, Pocket Books and Mayer have dissolved their long-term contract. The reason given was a major decline in Pocket Books' share of the paperback market. The contract difficulties between SPWA and Pocket Books, featured in the last issue of *LOCUS*, were not mentioned.

According to Marta Randall (who wrote last issue's analysis of the Pocket Books contract) she was given all the changes she asked for, but there was no indication that Pocket Books will drop the offending contract completely. The new president of Pocket Books is Ronald Busch, former president of Ballantine Books. Mr. Busch, who replaced Ian Ballantine at Ballantine Books after the company was sold to Random House, is certainly familiar with the financial aspects of science fiction. I would not be surprised to see Pocket Books turn into a major producer of science fiction.

Richard A. Kringles, Executive Vice President of Random House, is the new President at Ballantine.

authors and artists who sold material to Galaxy in good faith and have had to wait far longer than either they or I anticipated to secure payment for their work... "It also with to apologize to the readers of Galaxy for any deficiencies in the editorial quality of the magazine since the November issue. As most of you know, I had never edited anything besides a fanzine when I took over Galaxy, and had no experience whatever buying artwork. I think there has been a substantial improvement since the first few issues I brought out, and I hope to do at least the last ones I work on will find reader approval. But the final judgment is up to the readers, of course."

LETTER OF RESIGNATION

"Dear Mr. Abramson:

"As you may recall, I was appointed as editor of Galaxy on the first of August of last year.

"As you will also recall, I was given to understand at that time that while the magazine had been in a difficult financial situation, the situation was being taken care of and would be completely resolved within eight months to a year.

"It has now been more than ten months since these assurances were given. While the indebtedness of Galaxy to its contributing authors, artists and columnists was substantially reduced during the fall and early winter, it has steadily increased since then, and at this time it is considerably greater than when I assumed my position. In view of the recent difficulty in meeting obligations to the typewriter, printer and post office, I cannot see any possibility that debts to Galaxy contributors can even be significantly reduced, let alone completely retired by August 1 of this year.

"I do not propose to make accusations or judgments. Certainly I have no evidence to justify a conclusion that you are not doing all you can to deal with the financial crisis of Universe Publishing & Distributing Corp., of which Galaxy is only a part. What I do say is that I do not believe even your best efforts will be sufficient to get us in a poor competitive situation with other science fiction magazines for several years; this poor situation threatens to become hopeless very shortly under the combined impact of the deteriorating financial situation here and the challenge of higher rates, better distribution, and other advantages enjoyed by Analog, Isaac Asimov's Science Fiction, and, soon, Nova—which will have the financial and other support of Penthouse.

"I find that I cannot justify remaining as editor of Galaxy beyond August 1. I find it very difficult, when I cannot even guess when payments will be forthcoming, to make offers for fiction and artwork on an honest basis. I can foresee nothing but increasing difficulties and possible collapse for the magazine unless there is a miraculous reversal in the financial situation. I have no particular illusions about myself: I am not the best of all possible editors; perhaps even the worst. My experience than myself could have done better during the last year. But you must surely realize that it is going to be even more difficult now than it was a year ago to find such an editor."

-- John V. Pierce



SECOND WORLD SF WRITERS CONFERENCE

From June 23 to 25, 1978, some 150 science fiction professionals met in Dublin, Ireland for the Second World SF Writers Conference. Professionals from all over the world were present, including a delegation from the U.S.S.R., led by the Secretary of the Writers Union of the U.S.S.R., the largest and most powerful writers' union in the world - which says something about how important this conference is considered to be in Eastern Europe. Delegations and individual members also came from Hungary, Yugoslavia, Brazil, Britain, West Germany, Italy, France, U.S.A., Sweden, and Denmark.

WORLD SF, the international organization of SF professionals, was also officially formed and given final constitution and by-laws after several stormy sessions. Officers of WORLD SF were elected as follows: Eremy Parnov, U.S.S.R.; Gerald Izaguirre, Brazil; Charlotte Franke, West Germany; Frederik Pohl, U.

S.A.; Sam J. Lundwall, Scandinavia; Brian W. Aldiss, Great Britain; Patrice Duvic, France; Peter Kuczka, Hungary; Krsto Mazuranic, Yugoslavia. President is Harry Harrison, and treasurer/secretary is Sam J. Lundwall. The address to the world headwriters remains the same as before: 10 Fitzwilliam Sq., Dublin 2, Ireland.

WORLD SF is the first truly international SF organization in the world. Representatives from all the major SF countries are on the board of trustees, and the annual conferences sponsored by World SF (in neutral, non-aligned countries) will, I am sure, do a lot to knit the professional SF community together. This will ultimately benefit not only the professionals, but also SF readers everywhere. An awareness of the international nature of science fiction is emerging; World SF is an important part of it.

-- Sam J. Lundwall

SUIT FILED BY ELLISON & BOVA

Harlan Ellison and Ben Bova have filed a 2 million dollar damage suit against ABC-TV and Paramount pictures. The Federal copyright suit stems out of the policeman/mechanical cop series seen on ABC last year, which Ellison says was stolen from their short story "Brillo" (1970). Ellison and Bova developed the idea for ABC in 1973 and did several treatments and scripts before the idea was turned down. It was then shown to Terry Keegan, now at Paramount.

has sold THE NEAREST FIRE, a sequel to THE LUCK OF BRIN'S FIVE, to Atheneum. // J. MICHAEL REAVES has sold a novel, I, ALLEN, to Ace. // RAY RUSSELL has sold a new fantasy collection, THE DEVIL'S MIRROR, to Sphere. // BILL RUTLER has moved to P.O. Box 3780, Los Angeles CA 90028. // CHARLES PLATT and NANCY WEBER became the parents of a baby girl, Rose, on June 19. // HOWARD GOLDSMITH has sold two short story collections to the new Xerox Hardcover Book Club. // ADELE LEONE HULL, new editor of HBJ/Jove, has changed her name to ADELE LEONE. // TIM KIRK has moved to Colorado and is doing more freelance art. // JOE HALDEMAN has sold THE FOREVER WAR to the movies and is doing the screenplay. He has also written a new Star Trek novel to Bantam. // JACK C. HALDEMAN and DAVE KYLE are doing new novels in "Doc" Smith's Lensman series for Bantam. // DICK LIPKIN got a high figure advance from Dell for a proposed fantasy trilogy. // TOM DISCH has sold three books to Bantam. // KIRBY McCAULEY has grown a GARDEN OF WINTERS. // BERTLEY / ARTHUR C. CLARKE's THE DEEP RANGE has been sold to the movies. // HARLAN ELLISON has completed the script for "Robot," a movie version of Asimov's famous book. The



GREGORY BENFORD and GORDON EKHLUND have sold a novel, FIND THE CHANGELING, to Dell for a five figure advance. // URSULA K. LE GUIN was given an honorary degree by Bucknell University. // DAVID HARRIS is the new editor at Belmont/Tower. // RANDALL GARRETT has sold a collection of his parodies and pastiches called TAKE OFF to Star Blaze Books. // CHERY WILDER

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Warner film, produced by Edward and Mildred Lewis, will probably be budgeted for approximately \$30 million. Stories woven into the script include "Lenny," "Runaround," "Robbie," "The Evident Conflict," and "Tear." No director has yet been announced. //

ACE/SFWA Settlement

Ace Books will present a check for \$10,000 to the SFWA at Igaunaco as a final gesture in the long standing controversy about back royalties due SF authors from the old regimes at Ace.

The money represents more a good will gesture than a payment because it is for unproved claims. Apparently, the older records at Ace are so disjointed there is no way to check actual books.

The payment, according to Ace, will be officially for "advertising space in SFWA publications," but will be distributed to various authors by SFWA, less a commission to the organization. In effect, the SFWA will no longer act on behalf of authors claiming royalties past due from the former publishers. The agreement was reached by Jerry Fourtelle acting for SFWA and Tom Doherty, Vice President of Ace.

-- CHB

1977 BOOK SUMMARY

	1972	1973	1974	1975	1976	1977
Hardbound						
New	85	155	172	160	186	220 (-181)
Reprint	28	35	59	149	95	95 (-412)
Paperbound						
New	140	191	201	251	284	225 (-215)
Reprint	95	280	288	330	324	441 (+365)
TOTAL	348	660	772	890	954	981 (+435)
New Titles Only	225	346	373	411	470	445 (-55)
PUBLISHER	HARDCOVER	PAPERBACK				
	new	reprint				
AW	1	-	1	1	2	-
Ace/G&D/Tempo	2	-	26	91	4	-
Abrams	1	-	-	-	1	3
Aeonian Press	-	6	-	-	5	-
Allen & Unwin	1	-	-	-	1	-
And/Or Press	-	-	1	-	-	-
Basic	2	1	-	-	1	-
Algo	-	-	2	-	-	-
Athenum	18	-	-	2	1	-
Avon	-	-	8	21	1	-
Ballantine/Del Rey	-	1	30	64	1	-
Bantam/Peacock	-	-	12	24	1	-
Baronet	-	-	-	1	-	-
Barnes	1	-	-	-	1	-
Basic	-	-	-	-	1	-
Beumont/Tower/Lesure	-	-	1	5	-	8
Berkley/Putnam/Wind-	-	-	-	-	2	-
hoyer/Capricorn	17	2	14	39	-	6
Blue Star	-	1	-	-	-	-
Bobbs-Merrill	3	-	-	-	-	-
Borgo	-	-	4	-	-	-
Bowling Green	1	-	-	1	-	-
Bradbury	2	-	-	-	-	-
Carson	-	-	-	-	-	-
Celestial Arts	-	-	1	-	-	-
Columbia	1	-	-	-	-	-
Contemporary	1	-	-	-	-	-
Crown/Harmony	1	2	-	2	-	-
Dale	-	-	2	1	-	-
DAW	-	-	32	36	-	-
John Day	1	-	-	-	-	-
de la Rue	-	-	-	-	-	-
Del/Dial/Delacorte/	-	-	-	-	-	-
Laurel Leaf	5	-	6	10	-	-
Donning	1	-	-	1	-	-
Doubleday	29	-	3	1	-	-
Dover	-	-	2	3	-	-
Dragon Press	1	-	-	-	-	-
Dutouks	1	-	-	1	-	-
Dutton	7	-	-	-	-	-
Entwhistle	-	-	-	1	-	-
Exchequer	1	-	-	-	-	-
Fanhistorica Press	-	-	1	-	-	-
Fawcett	-	-	1	20	-	-
Fox	3	-	1	-	-	-
Follett	1	-	-	-	-	-
Four Winds	2	-	-	-	-	-
Garland	1	-	-	-	-	-
Grant	3	-	-	-	-	-
Greenwillow	1	-	-	-	-	-
H&G	1	42	-	-	-	-
Hess/Jove/Pyrmaid/	3	-	12	9	-	-
Harper & Row	13	2	-	-	-	-
Heritage	1	-	-	-	-	-
Holiday House	1	-	-	-	-	-
Holt	5	1	-	-	-	-
Houghton Mifflin	4	-	-	1	-	-
Inst. Spec. Lit.	-	-	2	2	-	-
Kent State	-	-	-	1	-	-
Knopf	2	1	-	-	-	-
Lantern	-	-	-	1	-	-
Laser	-	-	6	-	-	-
McMillan/Collier	8	-	6	10	-	-
Majors	-	-	-	-	-	-
Manor	-	-	2	4	-	-
McGraw Hill	1	-	-	-	-	-
Moravian	1	-	-	-	-	-
Mysterious Press	1	-	-	-	-	-
NAL/Signet	-	-	4	19	-	-
Nelson	7	-	-	-	-	-
NESFA	1	-	1	-	-	-
Newcastle	-	-	-	-	-	-
Norstrilia	-	-	1	-	-	-
Nova	-	-	1	-	-	-
Owlswick	-	1	-	-	-	-
Pantheon	1	-	1	-	-	-
Pierrot	1	-	-	1	-	-
Pinnacle	-	-	10	-	-	-
Playboy	-	-	7	2	-	-
Pocket/Simon&Schuster	1	-	2	24	-	-
Popular Library	-	-	14	12	-	-

1977 was another record year in total science fiction book production although the new title production went down slightly.

There were some changes in the way we counted the books published last year. First, fewer fantasy titles were counted because horror has become a category all its own. We counted horror novels only if there was some crossover in marketing or if the author was known to the SF audience. Second, first American editions were listed as new books instead of reprints. Third, all American paperback books were listed as reprints to prevent a single new book from being reported twice. Fourth, reissues for stock purposes were not listed unless they were out of print titles with new promotion. For example, Ballantine restocked many titles with new prices and covers but no new promotion. Fifth, specially bound limited editions were not counted separately.

The production of original hardcovers increased substantially with Atheneum, Berkley/Putnam, Doubleday, Harper & Row, and St. Martins as the leaders. Doubleday did the most originals as usual, but the quality in both content and production was abysmal. Berkley/Putnam had the most successful original line with St. Martins and Harper & Row strong but mixed. Atheneum did some great teenage fantasy titles. These were the same publishers that dominated the list in 1976. The major difference between the two years was that 65 publishers did original books in 1977 as opposed to 49 publishers in 1976.

There was a large drop in hardcover reprints, but this was to be expected. In 1976, there were major series from four library reprint publishers. In 1977, Gregg dominated the field completely and, in fact, became the largest SF hardcover publisher with respect to titles.

The Science Fiction Book Club was second. Fifteen publishers did hardcover reprints in 1977. Even in 1976, 1977 will probably see an increase again. I'm not sure of the figures for Aeonian Press since I've never seen any of their books.

Ace Books was the leading paperback publisher overall but DAW published more original titles. Ballantine/Del Rey was second in both departments, DAW third overall, and Berkley fourth. Except for the demise of Laser books in 1977 was pretty much a replay of 1976. The major differences were a slight rise in trade paperbacks, a drop in original titles, and a large rise in reissues. I suspect that the majority of all SF novels published in the last 25 years are now in print. Science fiction is very popular and I expect 1978 will be the biggest year of all - that's been a pretty safe prediction for the past five years.

(CHB)

MARKET NOTES

Charles L. Grant (51 J The Village Green, Budd Lake NJ 07828) is reading queries for THE BOOK OF HORROR, a 100,000 word anthology of both new and old stories to be published by Playboy Press.

He is paying up to 3¢ a word advance for new material. His Doubleday original anthology, SHADOWS 2 is now closed.

Jessica Amanda Salmonson (Box 5688, Seattle WA 98163) is editing an anthology of Amazon sword and sorcery for DAW. She needs 3-6,000 word stories and is paying up to 4¢ per word advance. Deadline is December.

AWARDS

The John W. Campbell Memorial Award was presented on June 25 at the Second World Science Fiction Writers Conference. The winner was GATEWAY, by Fredrick Pohl, which earned a good chance of sweeping all the awards this year. Fred Pohl was on hand to receive his sculpture. Second and third place scrolls went to ROADSIDE FICION AND TALES OF THE TROKA by A. & B. Strugatsky and A SCANNER DARKLY by Philip K. Dick. Judges present were James Gunn, T. A. Shippey, Brian Aldiss, Sam Lundwall and Harry Harrison.

MISCELLANEOUS NOTES

The highlight of the 1978 Westerncon, which drew some 1800 attendees, was the first showing of Star Wars at a convention. The audience, some 1500 strong, seemed to know all the words. Los Angeles won the 1980 Westerncon bid.

Unicon drew some 800 people in Maryland and about 10 in Mountain View, California. A two-way satellite link enabled west coast guests Robert Bloch, Fritz Leiber, and Larry Niven to attend and give their speeches without leaving California.

SCIENCE FICTION BOOK CLUB

The Science Fiction Book Club Selections for December 1978 will be THE FELLOWSHIP OF THE TALISMAN by Clifford D. Simak and BATTLE STAR GALACTICA: SAGA OF A STAR WORLD, novelization by Robert Thurston based on the original screenplay by Glen A. Larson.

THE FELLOWSHIP OF THE TALISMAN is a novel being published by Del Rey in September 18, 1978 at \$8.95. Club price will be \$3.98.

BATTLE STAR GALACTICA will be published by Berkley on September 1, 1978. Science Fiction Book Club will sell it for \$3.98.

We will offer as alternate selections: THE BEST OF LESTER DEL REY with an introduction by Frederick Pohl and THE STARS IN SHROUD by Gregory Benford.

THE BEST OF LESTER DEL REY is a collection of sixteen stories and will be published by Del Rey in September 1978. Club price will be \$3.98. THE STARS IN SHROUD, a novel, is to be published by Berkley on August 24, 1978 at \$8.95. Our price will be \$3.50.

Mary Ellen Poletka

BOOK NOTES

Pinnacle has finally made an official announcement that Robert Silverberg is its new consulting editor. The next two Pinnacle SF books, both left over from the good days of STARSHIP, will be by Robert Bloch (Jan. 79) and JESUS ON MARS by Philip Jose Farmer (April 79).

IF THE STARS ARE GODS by Benford and Eklund (Berkley) sold out in its first paperback printing in four weeks and has been reprinted. The fifth art book from Gerry de la Rue (3 Cedarwood Lane, Saddle River, NJ 07458) will be THE ART OF THE FANTASTIC (Oct., 1200 copies, \$2.50).

Orders taken now // Gregg Press will be doing a set of Isaac Asimov's six "Paul French" novels in October. // Berkley/Putnam's fall titles will include THE STARS IN SHROUD by Gregory Benford (Aug.), BLIND VOICES by Tom Reamy (Sept.), THE AVATAR by Poul Anderson (Oct.), a graphic version of EMPIRE by Samuel R. Delany (Oct.), and THE NOTEBOOKS OF LAZARUS LONG by Robert Heinlein (a reprint of material from TIME ENOUGH FOR LOVE).

// Baronet will publish THE ILLUSTRATED HARLAN ELLISON this fall. // Heritage Press will be doing special limited editions of GLORY ROAD and STARSHIP TROOPERS by Robert Heinlein. // Ace has bought rights to Robert's "Flandry" series, including a new novel.

EDITORIAL MATTER

I'm still not sure when this issue will be in the mail because of various factors. Today is July 12 and the writing is finished. (It was supposed to be finished a week ago, but the last copy kept changing.) It will now have to be edited, typed, and pasted up before going to the printer on July 17. Unfortunately my assistant quit (in keeping in tune with the last past editor) and I don't have a replacement yet. Dena has offered to do some of the final typing, but there's a lot of it. Anybody looking for a job as an editorial assistant should get in touch with me. I can use several. Re-

quirements are fair to good typing, a car (you can't really get there without one), and enthusiasm. I can pay for one full-time assistant or two part-time. Hours are flexible. A nyrr, if I can get this to the printer on July 17, it will be in the mail on July 24, which is pretty terrible for a June issue. Thus, I'm calling this the June/July issue. If I can get help and catch up a little on the next one, I'll be very happy.

Collating help on issue 211 was furnished by Marta Randall, Liz Lynn, Lisa Goldstein, Jack Rema, Jim Purviance, Teri Adams, Charlie Whiting, Jackie Hillman, Dan Chow, Bob Silverberg and Lee Harris. Thank you all.

-CWB-

ACADEMIC NOTES

The first annual J. J. Lloyd Eaton conference on science fiction and fantasy literature will be held at the University of California (Riverside), Feb. 24-25, 1979. Papers are invited from postgraduate students on the following topics and should be sent to the appropriate chairperson: Religious Themes in SF (George Guffey, Dept. of English - UCLA, Los Angeles, CA 90024); The Ethics of Science in SF (Susanne L. Lang, Dept. of Linguistics - CSU San Diego, CA 92182); SF in Relation to Other Genres (Mark Rose, Dept. of English - UCSB Santa Barbara, CA 93106). Deadline is Oct. 30, 1978.

The University of Minnesota Library (Minneapolis) has been given a set of the unclassified manuscripts of H. G. Wells. The set, given to the mathematics library, consists of novels and poems.

a column by ALGIS BUDRYS part 10

The quasimanic pace of kinematic prose in itself promotes reader-fascination more than it does ready-interest. The characters in ROGUE MOON, for instance, can be seen purposefully and singlemindedly committing themselves to a social interaction that is never crucially. Everything they do is a big deal. Every interchange is freighted with the potential violence of people ready to throw punches and swords.

But the ordinary lives of people in physical lives into the balance in order to maintain dominance of sometimes apparently trivial situations. This constant being and watching signals to the reader that what is going on is important. But by its very nature, then, kinematic prose also tends to obscure just that the hell is going on.

Therefore, if it is going to be successful at all, kinematic prose must be based on a clear, simple plot line which, while conventionally developed via complications and frustrations, cannot contain particularly complex developments, or subtle interactions. A recurrent comment on TV soap opera, for instance, is that it takes a week to take a day's events of episodes in order to work through any given plot situation. This is commonly ascribed to the administrative need to reiterate yesterday's actions for the benefit of the new viewer, and to reiterate today's actions in order to stir the wavering attention of the housewife at her television board.

But there may be an organic reason for the "slow" pace. The fact that a week's interruption in viewings usually results

in coming back to find everything changed may indicate that the pace is not actually so much "slow" as it is complicated, creating the effect of slowness. Things are actually moving along at a clip. But they involve a great many people interacting on a variety of problems for a variety of reasons, and few of the people are actually heroes or villains. The viewer is constantly having to store great bales and boxes of unresolved input on the shelves of his or her mind, and simultaneously making decisions about which were stored yesterday and are now used up.

TV can get away with it, being cinematic and enjoying the benefit of multiplex outputs. The viewer, however, kinematic prose cannot. In any given situation, only a few people can interact, no matter how many more are said to be in the room, and they must interact dramatically. Their immediate motivations must be clear, simple, and in obvious opposition to those of the person on the other side of the dialogue. Otherwise everything bogs down.

Aptly enough, this means that the basic story in fact appears in a cleaner form in a kinematic story than it does in a conventional one. The ending of, for example, ROGUE MOON, does that become discernable to the reader. The reader must proceed on faith that that all that is going on makes sense. His interest meanwhile must be sustained by "the Maguffin."

Alfred Hitchcock speaks of "the Maguffin." It is an object -- the black bird or the coded message -- but a simple bit of guilty knowledge -- whose pursuit or possession is all that is needed to plunge a character into critical adventures with no further qualification. Given a good Maguffin, even a character in the story takes on criticality and suspense and importance. Given a weak Maguffin, the same sort of action becomes boring and pointless. The difference between, say, North by Northwest and The Birds.

The latter film contains much more spectacular action than the former, which is itself no slouch in that respect but which confines most of its interactions to one man being chased by only a few birds. Yet the latter is in fact no Maguffin in The Birds, that film remains merely a curiosity, which people watch because they are waiting to see what Hitchcock has gotten those critters to do next, or where and how he will next escalate the violence.

If The Birds were in kinematic prose rather than in cinema, it would be a fascinating story -- but one whose ending -- no matter what the events of that ending -- would be unsatisfactory in effect. Why? Because the people in the story have no Maguffin. They have no object to attain, no piece of knowledge to bring to fruition. They are concerned only with survival in order to return to the even tenor of their ordinary lives. And since we all have that Maguffin, it is no Maguffin. So there is fascination, but there is in the end no interest. To succeed, kinematic prose needs progression along a structure.

ROGUE MOON, whatever one may finally think of it, shows a lot more resemblance to the plot structure of The Birds, Strangers on a Train, and North by Northwest than it does to The Birds. But I'm getting ahead of myself. The important immediate point is that the kinematic purpose is vital to the success of kinematics, that the unavoidable mannerisms of kinematic characters tend to cast even the clearest plot in shadow, and that what ultimately pulls the story through this antithetical difficulty is the sort of escalation of tension which parallels a similar effect of the basic story.

The basic story, you will recall, begins with an immediately intriguing character with a goal, which he struggles to attain, making the most strenuous efforts on his own initiative. Rising tension is created by the bald effect



I'm still not sure when this issue will be in the mail because of various factors. Today is July 12 and the writing is finished. (It was supposed to be finished a week ago, but the last copy kept changing.) It will now have to be edited, typed, and pasted up before going to the printer on July 17. Unfortunately my assistant quit (in keeping in tune with the last past editor) and I don't have a replacement yet. Dena has offered to do some of the final typing, but there's a lot of it. Anybody looking for a job as an editorial assistant should get in touch with me. I can use several. Re-

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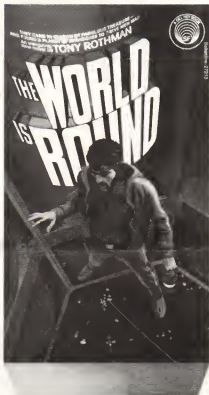
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that if he is the hero, he fails more spectacularly and crushingly each time. If he is the villain, he approaches nearer and nearer complete success, gathering energy with each victory enroute. The result is that the evidence that the reader quickly decides who truly is the hero of the basic story. A writer wishing to vary from that mode must be very careful and very clever, for many readers will conform to this reader-expectation, he will have to display a very good reason indeed for suddenly switching the reading allegiance at the denouement. Ordinary cleverness isn't up to that task, and I'm not often one to attempt it.

Perhaps not in all kinematic prose, but certainly in ROGUE MOON, I felt it was a cinch to guess who Hawk was the hero, continually declare himself to be a villain. Yet he is in the hero position. From the opening gun, he is the aggressor, the driving force, the one, and great care is taken to continually reinforce the fact that he is a suffering, cornered man. Even Sam Lacourette, a technical consultant, feels a horror for him. In addition, Hawks employs the advantage of having a high and dramatic scientific purpose. Decades of SF have taught us that such purposes excuse many repellent actions in the hero. But other declarations made by everyone in the story eventually prove essentially true. Will this one?

One result is that the reader may have a provisional opinion on Hawks' nobility, but that the opinion is subject to fluctuations and doubts. Tension is created because the reader who will go along at all is a reader who has agreed with me that he will have to get to the ending in order to reach a final assessment of Hawks' nobility, and thus the degree of his freedom from psychosis, and thus the validity of the Maguffin. In other words, once again I am giving a promise to the reader, sacrificing some portion of the audience which will not participate in this game, but tightening the screws on those who do continue to read on.

The important thing about this for its present purposes is that it wouldn't work at all if the reader did not expect the basic story and were not familiar with its conventions. Try to say, "I can't think of any reason why anyone would want to wade through 'unrealistic' dialogue and the actions of 'psychotic' characters if he did not retain an unshakable faith in the proposition that in the end someone always takes possession of the Maguffin and that this climactic act will validate all of his hero's preceding actions and interactions."

So although ROGUE MOON does not at an unobtrusive glance appear to be using the basic story, and although it does not have all the readily visible features of conventional plot development, it uses the known extension of the basic story as its main structural load-bearing component.

I think this is inevitable in true kinematic prose. Conventional plot requires that a bridge exist and invites the reader to venture to cross it. From the reader's standpoint, kinematic prose forces the reader to climb out on the structure as it is while it is being built and has no clear terminus as far as the reader can see. Enigmatic but purposeful and energetic characters are engaged in a scrambling toward some destination, and there are occasional hand-holds and now and then a road sign declaring that the bridge gives access to a new world. Still and all, the continual doubts which the reader must continually resolve. This produces a continuing process of re-computing fresh inputs, meaning that the process is a simultaneous-macro of the unpross input-computation-integration-next input-next computation effect of viewing cinema. And that effect, of course, is the object of the entire exercise.

Yet there is no question in my mind that

-- I repeat myself for the sake of emphasis -- this success with a superficially outmoded mode depends entirely in the mundane fact that the reader's affinity for the basic story is overwhelmingly strong. The result is that the reader decides that both the kinematic theory and the example I have chosen to test the capacity of the basic story are the work of my own imagination. But for a sliver of reasons I think there may be something objectively true about it all, and I invite you to think about it, putting your own assessment to whatever use you best. I do not wish to engage in extensive correspondence about it. I have either said everything necessary in the past few columns or I am incapable of usefully enlarging upon it.

It happens that by sheer coincidence Avon has just released ROGUE MOON in paper, and Gollancz has brought out the edition in England. The Avon edition has some typographical errors which any writer can detect and correct. (It incidentally uses English spellings, for reasons too complicated and trivial to explain here.) I have only spot-checked the Gollancz edition, which is also in English - I would have thought they'd photograph a U.S. edition and make it easier. So it is unexpectedly easier for any of you who are interested in making a serious comparison between the book as it is and the book as I have described it, and that may be a helpful thing to do.

Frankly, I'm at the point where if I never read ROGUE MOON again, it's O.K. with me, and I make no claim to have a completely different tangent.

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Note: This column on writing started in issue 201 and has been in every issue since except numbers 204 and 210. The discussion of kinematic prose started in issue 209. All these issues are still available at \$1.00 each.



Dear Charlie:

This is a summary of my feelings about the Pocket Books situation, as of July, 1978.

Late last year Pocket Books replaced its standard contract. The old contract was one of the most liberal that I signed for WAR YEAR required only four changes, most of them *pro forma* for a reprint paperback.

The new standard contract is a marvel of stupidity. It looks like I signed it down with every publisher's contract and chosen the worst possible example of each standard clause, then pasted them all together. The result is brutal.

The contract which I signed this month without modification would deliver the management of my writing career into the hands of Pocket Books, for as long as Pocket Books wanted to manage it. Not just the financial aspects of his career, but also the artistic.

The contract allows PB to make unlimited changes in a work without consulting the author. There is not one word about giving an author to see the copyedited manuscript, galley, or page proofs. The wording of the "Editorial Changes" section technically would allow PB to publish any number of books, of any description, under the author's name -- no matter who wrote them.

If the manuscript isn't delivered within 30 days of the time PB can say "I'll sell it and I demand return of advance money. In itself, this is a normal clause, except that most contracts allow a 90-day grace period. The contract also has a clause which is another clause that leads to an absurd Catch-22: the author can never write another book, or offer an idea for sale--even verbally--until PB accepts the manuscript, which it has just rejected!

The clause "Acceptance of Manuscript by Publisher" allows PB to tie up the author's career for an indefinite period of time. The author can't work on another book, or even discuss the possibility of another book (even with PB) until the author signs the acceptance. They give themselves 90 days to consider each change, while the writer presumably tries to collect unemployment. If the writer gets fed up and sends the book back, the advance, he is not released from the absurd warranty clause that enjoins him from creating new work.

The option clause is the worst I've ever seen. Your next book has to be given to them first for consideration, which is standard. But they don't have to make a decision on it, not until 60 days after the publication of the previous work. This could be several years. In the meantime you are forbidden from selling the sale of the book to any other publisher.

But it doesn't end there. If the option expires without your having come to an agreement with PB, then you can send them a manuscript elsewhere. But PB retains the right to match any rival offer, in which case they can legally demand that the rival publisher return the work to them.

There's an astounding clause called "Competing Work by the Author." Among other things, it asks the writer to guarantee that no other book by him, even as co-author, will be published within six months of the publication date of the work under contract. This requires that the author have control of the publishing schedules of all of his publications.

Concrete example: In the six months from September 1977 to February 1978, I had four books published, from three different publishers. One of them was Pocket Books. Good thing I'd signed the old contract.

There's more. The article about this contract that appeared in the last SFWA Forum ran to 27 pages. But the above should be enough to give you a general idea.

Pocket Books has written me that "Your purpose is singling out Pocket Books seems unfair as well as limited in purpose." (Weird logic!) Wrong on both counts.

That's unfair is the fact that a new author is going to sign that amazing document without changing a line. They say "The Pocket Books contract is in no way unlike other contracts in an extreme -- and it is the same in that it is not one piece of paper from which the parties can negotiate." I'm glad they admit to the extremity of their contract, but their assertion that it's "only a piece of paper etc." is purest sophistry. Come on. Have you ever bought an? Did you have to sit down with a lawyer and rewrite the contract to keep the dealer from taking control of your life?

A CONTRACT THAT HAS TO BE REWRITTEN LINE-BY-LINE IS NOT A REASONABLE STARTING POINT FOR NEGOTIATION.

Limited in purpose? No way in hell. Pocket Books is one of the biggest outfits in publishing. If writers let them get away with this contract without kicking and screaming, we're going to wake up one day and find that it's the industry standard.

Everything for the publisher. Nothing for the writer.

People ask me what SFWA is doing about it. Well, at first we tried to get the contract re-written in private. I wrote out a detailed critique of the contract, and sent copies of the critique only to authors who had a title in the current Pocket Books catalog, asking whether they might use their names in an appeal to Pocket Books.

The response was overwhelming. No author refused to let me use his or her name; most of them pointed out further deficiencies in the contract.

I sent the critique, with its endorsements, to Pocket Books--and copies to various writers' groups, with the admonition that they not publish their names in an appeal to Pocket Books had an opportunity to respond.

After three weeks I got a letter from Peter Mayer, President of Pocket Books, pointing out that the contract PB can say "I'll sell it (or not) and I demand return of advance money to be) changed, adjusted, horse-traded and swapped to fit the needs of both parties before signature... We have always been flexible with respect to most of the terms of the contract in the agreement, and have been quite willing to negotiate."

Sure. I've seen a demonstration of their flexibility and willingness to negotiate. To reform the agreement so that it meets their

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by Fredric Brown

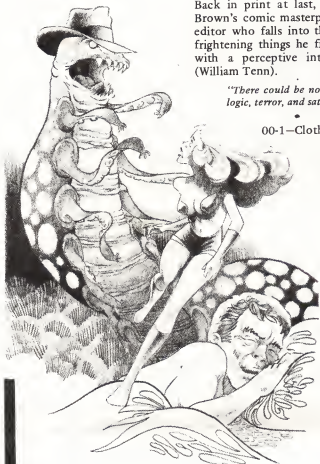
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(admittedly high) previous standard requires 28 major changes--some of them additions or deletions of entire paragraphs. One SPMA member sent back her contract asking for most, not all, of these.

She got five changes. Plus a page-long rider. Most of the changes were inadequate or only changed the absurdities into standard practice. For instance, it does allow her to publish another work within six months of publication date--but only with Pocket Books' permission!

There is an addition allowing Pocket Books to sue the author for return of the advance on a rejected book.

This sounds more like contempt than negotiation. She sent the contract back unsigned. The SPMA advises people not to submit manuscripts to Pocket Books? Quite the contrary. Everyone should apply to them if only for practice in critical reading of legal documents. And if they want your book badly enough, I have no doubt that they will give in on almost every point.

But it may take an awful lot of time. And time is all that any of us has.

One happy note is that a major publisher--one that publishes more titles than Pocket Books--has let SPMA know that they are rewriting their own standard contract with the intent of making it the most fair in the industry. If and when that happens, we will certainly spread the word.

Incidentally--perhaps irrelevantly--I don't enjoy writing all this, so, really, I'm glad to be a writer is that the publishing people I deal with are by-and-large genteel folk, who share my love and concern for good writing--and who realize that our financial interests are parallel. This horsing around with a cynical corporate mentality makes me physically ill, sensitive soul that I am, and seems to be making me a shittier writer. I think I'm false. But so long as I remain in this office I am charged with the responsibility of reacting to grievances suffered by SPMA members; and with each new contract, I must remember the magnitude of the insult. Until a bigger insult comes along, or until Pocket Books shows some sign of reasonable accommodation, this affair will take up most of the time and energy I allot to SPMA.

--Joe Haldeman, Chairman
Grievance Committee
The Science Fiction Writers of America

Re: the PocketBooks Contract

I have finally negotiated the PocketBooks contract to a fairly acceptable form. It's still not a contract to make one dance in the streets, but the important point is that is can be negotiated, and changes can be made. This does not, however, invalidate the need to have the contract in its entirety removed from use.

I am listing below the major changes in my contract, and suggest that other writers may find them useful in their own negotiations with Pocket.

Clause 4: the delivery and acceptance clause, which, in its original form, demanded that should the book be rejected by Pocket, the author return the advance immediately. A paragraph has been added to this clause, giving the author a one-year grace period after rejection of the manuscript in which to repay the advance. This is still not the best deal available, but it's better than the original.

Clause 5: now restricts Pocket to thirty days after delivery of the manuscript in which to accept or reject the book, with an additional thirty days to accept or reject after revision and resubmission by the author. The period first stated in the contract was three times as long.

Clause 7: the editorial changes paragraph, which in essence gave Pocket the right to rewrite the entire manuscript without the author's knowledge or consent, and to be strict in its entirety. In its place now is Clause 7(a), which provides for review of the copyedited manuscript by the author, and provides for review and correction of galley and/or page proofs.

Clause 8: originally stated that Pocket had two years in which to publish; this is now restricted to twelve months.

Clause 17(c): originally stated that should the author wish to examine the book and records of its publisher, the author could not do so if s/he hired a representative to examine on a contingent fee basis. This line has been stricken.

Clause 18: the option clause, which originally demanded submission of a completed manuscript no sooner than 60 days after publication of the book. Now, the author may submit a request submission of an outline no earlier than 60 days after acceptance of the manuscript for the contracted book.

Clause 19(b): required that the author negotiate with no other publisher, nor allow publication of any other work, until Pocket's acceptance of the manuscript for the contracted work. This clause has been entirely stricken.

Clause 22(a): included, as the final four lines of section (i), another form of option clause ("...and that the author has no prior agreement ... manuscript of the work here-..."). The first four lines have been stricken from the contract.

Clause 22(b): the indemnity clause, now contains a rider which gives Pocket the right to sue the author, claim with the author's contract, gives the author the right to continue litigation if Pocket declines to do so; and provides for a 50-50 split of expenses of litigation. It's not the greatest indemnity clause in the world, but it's better than it was before.

Clause 23: the reversion clause now gives Pocket six months after demand by the author either to reprint or to revert the work.

In addition, the original Rider concerning the three-month freeze on an author's sale of rights in the Open Market has been entirely deleted.

Again, two points should be emphasized: the contract can be negotiated, despite any screaming or howling that Pocket may put up. And, second, while this particular battle may have been won, the war continues. This contract must be abandoned by Pocket, in its entirety. If you get the contract, refuse it and demand the old contract. If Pocket makes you an offer on a book that you do not do so without consulting, refuse the offer and tell them why. If you have no dealings with Pocket at all, write them a nasty letter. Send them a copy of the SPMA newsletter. Tell your friends to boycott the store. If this contract is not stopped here and now, we'll be finding it everywhere we turn.

Solidarity!

--Martha Randall

Dear Charlie Brown,

Among other things, many thanks for the lovely review which you have done give to my baby WHITIE DRAGON. I appreciate your noticing my improvement. I rather hoped would be visible so it was most kind in you to comment on it - and I am not being facetious.

However, I did want to impart a bit of information which gives me great delight to 'break' to LOCUS as the obvious dispenser of such glad tidings. Gary Youngman and I signed a movie Deal Memo for the movie rights to DECISION AT DOOMSDAY, which is scheduled to be filmed, with luck, in Ireland, in the near future. I am down to be involved in script writing and as consultant in the Bhruban language. (Gary Youngman has quite a few screen credits and film festival awards... being the sort of hero into the dramatic arts as the son of Benny Youngman, the comedian.) I'm very excited about this project: it's such a relief to find a producer-director who has a science fiction reader and appreciates how important it is for the writer of the novel to be actively involved in the translation of book to film.

I've had a very exciting week with the publication of WHITE DRAGON, but one of the highlights is surely the fact that I followed Ethel Nerman's Autobiography Act on WBL-TV, Wed. in Boston, where she sits down with me and allows me to follow Nerman's act. Wow. I could hardly talk about dragons. Which, as many people will be quick to mention, is something I generally have no difficulty with.

Somehow or other I have also contrived to finish the third Harper Hall series for Athenum which will be titled (wait for it...) DRAGONHEAD.

DRAGONHEAD is a deal with me and the publisher of that cheeky scamp, Plenum. That makes a trilogy in two parts of the Pern forest. I think I'll rest the case for dragons for a little while and deal more fully with dinosaurs. Someone has to sort them out, too.

--Anne McCaffrey

Dear Charlie:

Re the Harriet Purnice piece in #210, I did not at Berkeley compare my writing to that of a

peniless alcoholic left loose in a liquor store. My statement was that to invite me for honorarium and all expenses paid to talk about my difficulties as a science fiction writer was like & etc. I don't suppose that this emendation will make any difference whatsoever - your friends will like you, your enemies will detect you and the remaining 99.9% of the world can struggle on very nicely without taking any position at all - but out of fairness I hope you'll publish this response.

--Barry Malzberg

Dear Charlie,

Thanks for the May LOCUS and printing the New Worlds address. It might be worth mentioning to save everyone time, trouble and money that N.W. is not soliciting short stories. Also we have run out of free copies of 212 because a number of U.S. readers sent off for it via the old address.

My band and I did a debut set at the Roundhouse on 18th July. Much interest numbers from The New Worlds Fair album, the forthcoming Entropy Tango album and an Elric Rock and Roll song which would the set up. Rapturous audience response not matched by the majority of music papers....

--Mike Moorcock

Cheers:

News is few, slow, or whatever an almost lack of news is called. Arrow Books in Britain is taking four older titles for paperback reprinting. BBC Television (London) has contracted for TV movie rights to THE TEAR OF THE QUIET SUN (Great Britain only. Not U.S.A.), but don't hold your breath waiting to see it on the tube. (After all, a book sold to the movies in 1956 has not yet reached the screen.)

--Bob Tucker

Hello Charlie Brown....

I would like to simply inform you that last week I began the process of filing suit against Arnold Abramson, publisher of GALAXY, for my relatively small amount of money owing to me up to eight months. (from October '77 till May '78)

I had written and called him repeatedly with no response at all, no courtesy shown. Once in March I unexpectedly received a check for work done in August '77 for \$120.00. I thought that by throwing me a sop like this I would somehow forget the remaining \$600+. Finally I trundled, in disgust, over to the Cook County Jail and saw the county clerk. Not surprisingly, the same day JJ Pierce called me to advise me of his decision to quit GALAXY for parts as yet unknown, and preferably mundane.

I found your articles on Nova and New Worlds of interest as they may be sources of possible professional publication of my fledgling efforts as a SF illustrator.

Please continue to publish such information, you are often the only source for us newcomers, and as such you are invaluable. (and hopefully we shall see the New Worlds address)

--Joan Hanks Wolfe

Dear Mr. Brown,

Your conversation report on Orangemen was so wrong that it damn near shorted my brain out as I have always known your fine line to be a bastion of truth and respectability, but this time well...

The article was written by one of the members of the concom, so naturally it spoke in favor of the event. I do not have the article in front of me so I cannot shoot down everything in it, but I can tell you that I have held the convention, based on the vivid descriptions of fellow fan who attended.

The crowd was pathetically small for a three day con, somewhat smaller than the ones I had thought it was less). The movie program was poorly handled in that many of the movies that were promised by the concom for the con were not shown. Rumors were spread by the concom to the effect that Leonard Woolf would make an appearance. In fact, very few pros appeared at all. Joe Haldeman did make it however and probably became the most loved and closest (on the East coast of Central Florida). Andre Norton, who all the hoopla was about, only appeared for a few brief hours and the concom actually asked the audience to leave her alone for a standing ovation, although there was a good chance that she would have gotten one anyway).

I'm surprised anybody stood when that blatant lack of good manners and etiquette was displayed.
--Pad Markham

(Everyone attends a different convention - even if they're all in one place. CNB)

Dear Charlie,

Gery Benford's excellent article on reviewing and Jose Haldeman's comments on it regarding Gerald Jonas piqued my curiosity--and professional interest as a librarian. I looked through a year of Jonas's reviews, and came to a number of conclusions.

That the NY Times Book Review confines as to a few reviews one Sunday a month truly is reprehensible, but the practice of putting them together in a category is not. Smaller libraries and, I assume, most fans do their selecting by category, so that this arrangement is actually a convenience.

Jonas is a much better reviewer than Benford and Haldeman give him credit for. In fact, he generally seems to follow Benford's six rules of reviewing. His use of quotes seems fair, he doesn't preach, and he uses comparisons with earlier work. He does try to get at what he thinks the author attempted, and in fact bases his judgments mostly on how well these attempts were carried through.

Jonas's taste in sf seems quite clear. He appears to like grand, ambitious, reaching-for-the-beyond themes, which must however be clearly investigated through dramatization (reference to Simak's CITY, 6/26/77), emphasis on internal psychological action and characterization (Baker's MICHAELMAS, 7/24/77, and Russ, WE WHO ARE ABOUT TO... 9/25/77), development of personal relationships (Lichtenberg, HOUSE OF ZKOR, 7/24/77), and, perhaps most important, the ability to invite and even insist upon the emotional as well as intellectual involvement of the reader in the action and themes.

The fact that Jonas analyzes in terms of these characteristics of powerful literature indicates to me that he does indeed fully appreciate science fiction's goals and possibilities.
--Katie Filippowicz

Disclave 78

Disclave '78 was held May 26-29 at Washington D.C.'s Sheraton-Park Hotel with slightly over 1,000 people attending. As announced, Pro Golf was Wilson Tucker and Fan Golf was Bob Tucker. They are the same person. Tucker maintains a separate fan existence under the name "Bob."

Steve Whitmore



WILSON "BOB" TUCKER

Two panels dealt with SF books and writing. The first, entitled "Construction Panel: The Making of a Book," was made up of people representing different stages through which a book passes: writing (Jack Chalker), editing (Jim French), covers and illustration (Frederick retelling (Mike Walsh), and library collection (Trina King). Norman Spinrad helped fill some of the gaps from the audience.

"Digestive Panel: What Makes Creative Juices Flow" concentrated more specifically on writing from the viewpoints of



JOE HALDEMAN, JACK HALDEMAN, GARDNER DOZOIS

both new and established authors. Contributing their remarks and as panelists were Jay Kay Klein, Charles Sheffield, Joe Haldeman, and Norman Spinrad.

A rather strange, but nonetheless interesting assemblage of writers appeared on "Sliding Panel: Fantasies, Fancies and Good Knights." L. Sprague de Camp was slated to be moderator, but since he was unavoidably detained, Charles L. Grant was prevailed upon to take his place and Sprague joined the group later. The "group" consisted of Linda Buzyager, Steve Spruill, Jack C. (Jay) Haldeman, and Robert Adams.

Reminiscing about adventures and misadventures in "Memories of Cons Gone By" were Bob Tucker, Ted White, Joe Haldeman and Gardner Dozois.

"Decorative Panel: Cartoonists War" was not really a battle for Alexis Gilliland, Stu Shiffman, and Dan Steffan. For the most part they played around with sketches based on suggestions from the audience.

Registration, everyone was requested to write their occupation on a slip of paper and deposit it in a box. These were tallied with the idea of forming a space colony and the results were discussed on "Demographic Panel: Habitat Disclave" by Robert McCarthy, Charles Sheffield, Alexis Gilliland, and Gay Haldeman. This led very nicely to Robert Lovell's intriguing L-5 talk called "Growing Barnacles in the Ocean of Space."

The Guest of Honor speech was a "happening in the truest sense of the word. At the outset, Bob Tucker was talking about "The Impact of Science Fiction on the War of 1812 (which was fought in 1814)" while Steve Stevie and Alexis Gilliland drew cartoons on three easels in the background (the sketches had little to do with the subject matter).

Shortly, the artists were driven off by a kazoo band. Further distractions were provided by medieval warriors noisily doing mock combat, a drill team chanting cadences, a chorus line and occasional bursts of song. Throughout all this Bob continued to talk, even while he was totally obscured by the din. It was all carefully scripted, of course, and the really amazing thing was that in the moments when Tucker was audible some very pithy comments on the present state of science fiction came through.

On Saturday evening, the WUSA KaWOOKIE PLAYERS performed Alexis Gilliland's satirical play "Star Wars Roots" to a packed house. Although staged very simply, it was a brightly comedic treatment of characters and events leading up to "Star Wars" (including the parentage of Luke Skywalker and Princess Leia).

A broad range of artwork was displayed in the 471 pieces from 78 artists. To generate interest in the Art Show, Disclave had invited entries from 180 artists. Consequently, several were represented whose work is not usually seen at cons. The single Best of Show Award went to a stunningly beautiful painting by Clyde Caldwell titled "The Witch." This work will appear in the July portion of the forthcoming Heavy Metal calendar and will also be issued as one of their posters.

Except for some problems with room reservations (the Sheraton-Park is an immense hotel which rarely fills up - Memorial Day weekend was the exception), the convention ran very smoothly. Disclave '78 was considerably better than most regional SF cons.

--Jim French

An Interview with Arthur C. Clarke by David Garnett

The following interview, conducted by David Garnett, was done in late 1977 and appeared in *Men Only*, a British magazine, in April 1978. It is reprinted with the permission of the author and (c) 1978 by Raymond Publications Ltd.

Your first novel, *PRELUDE TO SPACE*, concerned the first manned voyage to the Moon. How did you feel two decades later, on 20th July, 1969, with the first Moon landing?
Clarke: I was sitting in a television studio with Neil Armstrong and Scott Kelly. I was doing the coverage of Apollo for CBS. We were at the launch, which was an unforgettable experience, but the actual moment of setting foot on the Moon was unique. It seemed as though time itself was frozen. You felt this was one of the great moments in history, that nothing would be the same again. Many people don't realize that now, and they say: "We've been to the Moon, so what?" But its implications are as momentous as anything else that's ever happened in history.

Who wrote Neil Armstrong's first words--"That's one small step for a man, one giant leap for mankind"--the ones everyone misquotes?
Clarke: Neil Armstrong said that. I questioned himself, no one else knew about it. I questioned him about this. I said: "I've listened to that tape over and over again and it sounds as though it's not that. That's one small step for a man, not what makes sense--one small step for a man." And he said: "I'd intended to say one small step for a man, and that's what I thought I said."

I didn't know that Armstrong got it wrong, too! You know the astronaut, you wrote the epilogue to their book, *FIRST ON THE MOON*. The names Armstrong and Aldrin come easily to mind, but what was it like for "the other one," Collins, left in orbit in the command module?
Clarke: Mike has written the best book, I think, on the whole Apollo program, *CARRYING THE FIRE*. It's a very good book. But the best comment I've heard was from Dick Gordon of Apollo 12. I got to know the Apollo 12 team best because they came to Cayman and we took them diving off the east coast of the island for several days. Somebody said to Dick: "Didn't you feel lonely up there?" He said: "Hell, no, I was glad to get rid of them!"

In your novel, *A FALL OF MOONLIGHT*, it was the Russians who reached the Moon first. You mention how they'd spectacularly celebrated the 50th anniversary of the October Revolution by launching there.
Clarke: I don't remember that--you must have read it more recently than I have! But I've got to go through all my books some time and--not change them, but write prefaces putting them in their proper historical context. I've already done this for *PRELUDE TO SPACE*; there's a new edition with a post-Apollo preface.

Your books are published all over the world, in dozens of languages. Does this include the Soviet Union?
Clarke: I have the best possible recognition in the Soviet Union. *REVENUE WITH ROME* was the very first novel, not just science fiction, the Russians have ever bought. I'm getting substantial royalties from it. A lady from Moscow has bought a copy. I've already done this for *PRELUDE TO SPACE*; there's a new edition with a post-Apollo preface.

A recent poll in the *USA* showed that 88 per cent of the population didn't believe in the American space program--they thought the manned Moon landing was a massive hoax.

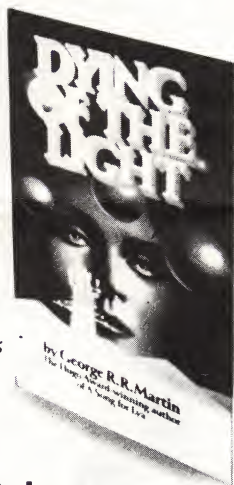
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Clarke: Good heavens! I don't believe that can be true now. If so, it's a pretty disastrous commentary on the intelligence of the public. It would be interesting to make the same poll elsewhere, maybe in China. I wonder if they even know there?

Perhaps those people are the same ones who believe in flying saucers, UFOs.

Clarke: I'd have thought far more than 28 per cent believe in UFOs. It's interesting to see you mean. I believe in UFOs, I've seen so many of the damned things. But I don't believe there are any visitors from outer space!

How did you lose a million dollars in your spare time?

Clarke: A billion! No, I've told that story so many times that the other day I met somebody who knew a man who had invented Arthur C. Clarke 20 years ago, but failed to patent him. Communications satellites? No, I don't let it worry me because I'm a genius, well, and I don't grumble. I've had all the fun and none of the responsibilities; and I got all the recognition, which is all that matters.

You've said that communications satellites, comets, will have as great an effect on society as either the printing press or the telephone. Clarke: The chief engineer of the Post Office was once asked about the latest American invention - the telephone - and whether it had any future. He said it didn't, that the Americans might have need of the telephone but the British didn't - we had plenty of messengers boys! The communications revolution is only just beginning. The slogan of the future will be: Don't commute - communicate.

Looking back on 2001, 10 years later, was it worth all your time and effort?

Clarke: 10 years? Yes, it soon will be; it was released in the spring of 2011. Yes, no question of that. It's made an impact which very few other films have done. It's helped to make me fairly well off; I've graduated now from the rich poor to the poor rich.

The next space film, you said at the time, would have to be made on location.

Clarke: That hasn't come true, not yet.

The outstanding science fiction film since 2001 has been *Tarkovsky's Solaris* and *Hoeg's The Man Who Fell to Earth*. How do you see them? (This interview was recorded prior to the British release of *Star Wars*.)

Clarke: I've seen *Solaris* twice and I'm very impressed by it, though I think it's rather too long - but then a lot of people think that of 2001. I saw *The Man Who Fell to Earth* and the opening also impressed me a lot, but the film was very confused. I'd like to see it again; I found it very interesting.

What was the worst reaction you know of to 2001?

Clarke: I think the one I'll never forget was at the premiere, when somebody coming out of the theatre said, "Well, that's the end of Stanley Kubrick!" I also heard of a woman who demanded that money back at the box office. I said, "I like it. I've sent it to her. But in the long run, Stanley and MGM were laughing all the way to the bank."

And what was the most enthusiastic response?

Clarke: There were many good reactions, but the one I remember best was from cosmonaut General Leonov, who was the first man to do a space walk. After he'd seen the European premiere at the UN Conference on the Peaceful Uses of Space, in Vienna, he came up to me and said: "Now I feel I've been in space twice."

I think everyone was impressed by the special effects, and that provoked more response than anything.

Clarke: The special effects were very spectacular, but I wouldn't say that was true. There was more discussion about the meaning of the film than anything else.

Yes, and you've said that 2001 was a failure if anyone understood it the first time. What did you mean by that?

Clarke: It meant they had to read the book! Anything that's really deep and profound has to be studied more than once. You don't get a Shakespeare sonnet the first time around. Any-

thing that can be understood completely in one go is trivial.

Were you happy with the way the film turned out?

Clarke: Oh, very happy. I have no cause for complaint because I was working with Stanley Kubrick through the whole time day after day, year after year, decade after decade. It seemed to take so long that at one time I thought we'd have to call it 2008! We also ran over budget by 10 million dollars - approximately the same budget as NASA... for one day! About the only cause of friction between Stanley and me was over publication of the film, which was ready two years before the film but not published. I'll admit that I still don't know exactly why he wanted to do it like that.

And the film music? Strauss, whose idea was that?

Clarke: That was Stanley, though we had a lot of discussion over the music. At one time, in fact, we thought of commissioning Carl Orff. He's one of the best known German modern composers and his Carmina Burana is magnificent.

The most memorable image, at least to me, was when the ape-man threw that bone into the air, which spun and changed into a rotating space station... three million years later.

Clarke: That's the only scene I remember in the studio, and I still don't know how it came about. We'd filmed Moon Watcher sitting on a little platform, out in a field behind the studio. The cameras were pointing at him, so that you just saw him, surrounded by bones, and on the way back Stanley started throwing a broomstick up in the air. I didn't know why or what he was doing. Then he started throwing bones up in the air and filming him with a hand-held camera. Whether he conceived the idea right then, I just don't know. Maybe he doesn't know now.

Kubrick tried to ensure with *Lloyd's* case extra-terrestrial life was discovered - or discovered - before the film was released. Is that true, or just a publicity story?

Clarke: No, I believe he investigated the possibility, but they couldn't quote him a figure. How could they possibly have estimated the premium?

You were jointly nominated for the best screenplay Oscar, who won?

Clarke: Mel Brooks for *The Producers*. But I was there with my little acceptance speech, hoping...

The spaceship in 2001 is called "Discovery," the same name as Scott of Antarctica's vessel. Clarke: Scott has had a great impact on me. My best story is about Scott, or at least opens with Scott - that's "A Transit of Earth."

Very little seems to be happening in space these days. Is the space age already over?

Clarke: The real space age is opening in a few years' time, when the shuttle starts operation - the first one, as you know, was named "Enterprise" after the ship in *Star Trek* - there'll be a lot of flights in orbit every week. I'm sure we'll have bases on the Moon in 20 years of the century. We're just on a plateau now, developing the technology for the next stage.

The analogy I often put is the exploration of Antarctica. They reached the South Pole in 1811 by dog sleighs and on foot. Primitive techniques, but we got there in small numbers. We didn't go back again for 40 years or so, and we went back with aeroplanes, radar, the lot. And we got to there; we went back and stayed. This is going to happen with the Moon, but first you have to establish the economic motivations. It's rather like asking the Wright Brothers "when will you have a trans-Atlantic airline?"

Who needs the space programme? Couldn't all the money spent during the Moon programme have been put to better use solving some of our problems? How has the average person benefited - apart from non-stick frying pans?

Clarke: It's led to death of hearing about Teflon frying pans, which is trivial of course nothing to do with the space programme anyway; that goes back to the atomic bomb. It's a tragedy that it isn't realised so many of the Earth's problems - including the pollution problem, demand the use of space technology. You can't solve them without space. And it's the

poor, underdeveloped countries like India that are using space technology. The Indians have programmes to broadcast family planning information to the remote villages, that's the only way they can get it there. Communication satellites have already paid for the whole space programme over and over again in terms of sheer cash. They've revolutionised the world's communications system. Weather satellites have saved millions of dollars and thousands of lives.

In fact, it's been estimated that in one hurricane alone which hit the Gulf coast a few years ago, satellites saved about as many American lives as were lost in Vietnam. So how can anybody studying the facts doubt the value of the programme?

Your hobby, and business sideline, is underwater exploration. That seems the exact opposite of outer space. What's the connection, the need?

Clarke: Weightlessness. It's like the lack of gravity in space. I've written an essay on this called "Which Way Is Up?" which will be in my next book, VIEW FROM SERENIDIP, which Gollancz will publish shortly.

Doesn't the sea offer more potential resources than space?

Clarke: Immediately, yes. In the far distant future of course space is so much more enormous than the sea and so has more to offer.

How do we find a sunken ship full of about a ton of silver or other treasure? Clarke: THE TREASURE OF THE REEF - treasure trove, beautiful Indian coins. We kept some, and some are in the Smithsonian.

Why do you live in Sri Lanka?

Clarke: It's the air, clean air. It's a beautiful country; I like the people. The cost of the life is very low, and the standard of living is high. There's the sea and the sun. I have a diving business which is very busy now, taking tourists out to the reefs. There's a whole complement of reasons.

How long does it take you to write a book?

Clarke: The first one took me 20 days, the second one 20 years - so you can't average out the two! When I finally sit down to write a book, after a couple of years for making notes and planning, it takes about three months of writing; but to fit in three months with all the distractions I have needs about two years' chronological time. IMPERIAL EARTH came out last year (1976), and that's done very well. I'm proud of my best book, and most of the intelligence critics agree with me. I hope to have FOUNTAINS OF PARADISE finished in December (1977), my 60th birthday present to myself.

There's a rock fortress called Sigiriya, almost in the exact centre of Sri Lanka, its ancient capital, and one of the most awe-inspiring archaeological sites on the island. It's fascinated me ever since I first saw it, more than 20 years ago. FOUNTAINS OF PARADISE was a place at Sigiriya about 2,000 years ago and a hundred or so years in the future.

Will you be getting involved with any more films?

Clarke: Quite a number of my books have been optioned, and I'm prepared to talk to people about them. I don't want to have any circumstances write another screenplay. It's a terrible drag. If I were a lot younger, I can imagine myself directing a film; but writing a screenplay is like writing a musical score. It's just a chore.

You must be one of the world's most mobile residents. How do you see yourself?

Clarke: I'm a British citizen and Sri Lanka resident. The French edition of 2001 was translated from the American!

What are your plans for the future?

I'm going to enjoy myself in Ceylon, do a little more diving, and play table tennis.

Write?

Clarke: No, I hope this is my last novel, though I shall still do the occasional short piece.

And a trip into space?

Clarke: That hasn't been scheduled yet, but I hope to get up in the shuttle one of these days. In the 80s, perhaps.

Arthur C. Clarke, thank you.

THE TRIBES OF CRANE

You, task chief of the Leopard people wandering tribe of Crane, sit in your great wagon awaiting news from your swift searching outriders. Suddenly hoof beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector to the North the great merchant caravan of the Impala people has been spotted. The order is given "To arms... to arms!" You snap your orders. "Gather my captains of hundreds. Let all know the tactic will be enfilade right. Now my arms, my mount." You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the TRIBES OF CRANE....



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	months on list	last month
1) DINOSAUR PLANET, Anne McCaffrey (Ballantine/Del Rey)	3	1
2) SPLITTER OF THE MIND'S EYE, Alan Dean Foster (Ballantine/Del Rey)	3	1
3) STORMQUEST, Marion Zimmer Bradley (DAW)	-	-
4) SWORD OF THE DEMON, Richard A. Lupoff (Avon)	-	-
5) WRAITHS OF TIME, Andre Norton (Fawcett)	2	3
6) THROUGH THE EYE OF THE NEEDLE, Hal Clement (Ballantine/Del Rey)	3	6
7) JOURNEY, Harlan Randall (Pocket Books)	3	2
8) WELL OF SHUTAN, C. J. Cherryh (DAW)	-	-
9) THE SWORD OF SHANNARA, Terry Brooks (Ballantine/Del Rey)	3	7
10) THE OPHIDIAN HOTLINE, John Varley (Dell)	-	-
10) OPERATION CHAOS, Poul Anderson (Berkley)	-	-
10) THE MALACIA TAPESTRY, Brian Aldiss (Ace)	-	-

HARDCOVERS:

1) THE WHITE DRAGON, Anne McCaffrey (Ballantine/Del Rey)	-	-
2) QUAG KEEP, Andre Norton (Atheneum)	2	1
3) THE EARTHBOOK OF STORMGATE, Poul Anderson (Berkley/Putnam)	2	1
4) THE DARK DESIGN, Philip Jose Farmer (Berkley/Putnam)	4	4
5) DREAMSNAKE, Vonda N. McIntyre (Houghton-Mifflin)	2	2

TRADE PAPERBACKS:

1) ARIEL, VOLUME 3, Ariel/Ballantine)	2	4
2) SORCERERS, Ariel/Ballantine)	-	-
3) NEVERWHERE, Richard Corben (Ariel/Ballantine)	-	-
4) THE JEWEL-HINGED JAW, Samuel R. Delany (Berkley/Putnam)	-	-
5) THE ILLUSTRATED ZELAZNY, Roger Zelazny and Gray Morrow (Baronet)	3	3
5) THE FIRST KINGDOM, Jack Katz (Simon & Schuster)	2	2

This list was compiled from data supplied by the following bookstores: Ziesing Bros. Book Emporium (Connecticut), Dave Turner Books (Washington), Tobacco Corner News Room (Tennessee), Tales from the White Hart (Maryland), The Science Fiction Shop (New York), Science Fantasy Bookstore (Massachusetts), Bicycle Bookstore (California), Moonstone Bookcellars Inc. (Washington, D.C.), Merchant of Venus (Nebraska), The Illustrated Store (Oregon), Gardner's Books (Arizona), Bob's Magazine Corner (Utah), Berkeley Comic Art Shop (Calif.), Curious Bookshop (Michigan), Cosmic Aeroplane Books (Utah), A Change of Habit (Calif.), The Bookworm (California), Cody's Books (Calif.), B. Dalton Booksellers, Dark Carnival (Calif.), Feather's Books (Colorado), The Other Change of Habit (Calif.), Books N' Stuff (Oklahoma).

If your bookstore sells a lot of new fantasy and science fiction and you would like to participate, please send your name and address to LOCUS, c/o Lisa Goldstein, Dark Carnival Bookstore, 2812 Telegraph Ave., Berkeley CA 94705.

Aldiss, Brian THE MALACIA TAPESTRY (Ace S1647-5 402pp., \$1.95 pb) Novel, first published in 1976. It's an alternate worlds fantasy, slow moving but rich in language.

Aldiss, Brian W. & Harry Harrison, eds. DECADE: the 1940's (St. Martin's 312-18984-2, \$8.95, 213 pp., hb) First American edition of a 1975 British anthology of eight stories, mostly very familiar, from Astounding.

Aldiss, Brian & Harry Harrison, eds. DECADE: the 1950's (St. Martin's 312-18985-0, B.95, 219pp., hb) First American edition of a 1976 British anthology of 12 stories.

Anderson, Poul THE EARTH BOOK OF STORMGATE (Berkley/Putnam 399-1244-7, \$10.95, 399pp., hb) A connected collection of the final 12 uncollected stories in Anderson's Polesotechnic League stories. The original connecting material makes it more than just a collection of good stories. Highly recommended.

Anderson, Poul OPERATION CHAOS (Berkley 425-03750-9, 211pp., \$1.75, pb) Reprint of a 1971 fantasy novel (Doubleday) set in an alternate world where magic works. A good piece of work.

Baen, James, ed. THE BEST FROM GALAXY VOL. IV (Ace, S0464-1, 279pp., \$1.95, pb) Anthology of ten stories from 1975 issues of Galaxy, Zelazny, Niven, Bishop, Robinson, Russ, Fournelle, etc. are represented - mostly with topical stories. It's a good collection.

Ballard, J.G. HIGH RISE (Popular Library 0-445-04181-1, 252pp., 1.95, pb) First U.S. paperback edition of a 1975 novel.

Benford, Gregory and Gordon Eklund IF THE STARS ARE GOOD (Berkley 425-03761-4, 219pp., \$1.75, pb) First paperback edition of a 1977 panoramic

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THOMAS M. GATES is Director of the Space Science Center, Foothill College, and is a UFO investigator for MUFON (Mutual UFO Network) and the Center for UFO Studies, Northwestern University.

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novel. The first part was a Nebula winner.

Biggie, Lloyd Jr. MONUMENT (Bantam D2877/4, 215pp., \$1.75, pb) First paperback edition (7) of a 1974 Doubleday novel.

Blair, Karin MEANING IN STAR TREK (Anima D-89012 015-495, 155pp., hc) Non-fiction. An analysis of Star Trek's success in terms of Jungian archetypes. I doubt you'll find this at any bookstores. Order direct from Anima, 1053 Wilson Ave., Chambersburg PA 17201.

Boyd, John THE RAKEHILLS OF HEAVEN (Penguin D-1404877-4, 1.95, pb) Reprint of a 1969 novel first published by Weybright & Talley.

Brennert, Alan CITY OF MASQUES (Playboy 16-456, \$1.75, pb) Original SF novel.

Brooks, Terry THE SWORD OF SHANNARA (Ballantine/Del Rey 27444, 726pp., \$2.50, pb) First mass market paperback of this imitation Tolkien fantasy. The trade paperback was a best seller.

Brunner, John INTERSTELLAR EMPIRE (DAW UEL362, \$1.75) Reissue of a 1974 DAW collection of four stories.

Budrys, Alois MICHAELMAS (SFBC 2541, 183pp., \$2.98, hc) Book club reprint of a 1977 Berkley/Putnam hardcover.

Caldin, Martin ENCOUNTER THREE (Pinnacle 0-523-40350-X, 372pp., \$1.95, pb) Originally titled THE MENDLOW CONSPIRACY. Reissue of a 1969 UFO novel packaged and retitled to cash in on the Close Encounters craze.

Calvino, Italo INVISIBLE CITIES (HBJ/Harvest 0-15-445380-0, 165pp., \$2.45, pb) First paperback edition of a 1974 Fantasy translated by William Weaver.

Carr, Terry, ed. UNIVERSE 8 (Doubleday 385-12479-1, 185pp., \$6.95, hc) An original anthology of eight stories including an excellent Michael Bishop piece.

Carr, Terry CIRQUE (Fawcett-Crest 0-449-23556-4, \$1.75, pb) First paperback edition of a 1977 Nebula nominee. Recommended.

Chambers, Jane BURNING (HBJ/Jove A4550, 157pp., \$1.95, pb) Original hardcover novel.

Chester, William L. KIDOGA OF THE UNKNOWN LAND (OAW UJ378, 222pp., \$1.95, pb) Original (in book form) fantasy novel. It's the fourth and final volume in the HARK OF THE WILDERNESS series and was serialized in 1938. There is a new introduction by Tom Clareson discussing the whole series. It's adventure in the ERB tradition.

Claeght, John ORANGE R (Popular Library 445-04225-7, 256pp., \$1.50, pb) Original novel.

Cooper, Edmund SEA HORSE IN THE SKY (Ace 76555-7, \$1.75, pb) Reprint of a 1969 novel. I can't remember anything about it although I'm sure I read it.

Dann, Jack IMMORTAL (Harper & Row 0-06-010962-9, 225pp., \$2.95, hc) An original anthology of four short novels by Otsch, Wolfe, Sargent, and Zebrowski on immortality. There is also an introduction by R. W. Ettinger.

deCamp, L. SPRAGUE THE BEST OF L. SPRAGUE DE CAMP (Ballantine 0-25474, \$1.95, 362pp., pb) Introduction by Paul Anderson. First paperback edition (there was a book club edition earlier this year) of a very good collection of 18 stories plus an intro by Paul Anderson and an afterword by the author. Recommended.

De Marinis, Rick SCIMITAR (Avon 37002, \$1.75, pb) First paperback edition of a 1977 SF/satire porno novel.

del Rey, Judy-Lynn, ed. STELLAR SCIENCE FICTION STORIES #4 (Ballantine/Del Rey, 27302, 230pp., \$1.95, pb) Anthology of six original stories by Tiptree, Donaldson, Foster, Bova, Sheffield, and Hogan.

Diamond, G. R. THE HAVEN (Playboy 16398, 347pp., \$1.95, pb) Fantasy horror novel. It has a 1977 copyright but says "first edition."

Dorman, Sonja PLANET PATROL (Coward-McCann 0-698-

020435-2, 168pp., \$6.95, hc) Juvenile SF novel. Not seen.

Dunne, Thomas L. THE SCOURGE (Coward-McCann 0-698-10893-0, \$8.95, hc) Original medical disaster novel.

Edison, E. R. THE MEZANTIAN GATE (Ballantine 27221, 270pp., \$2.25, pb) Reissue of the final book in the Zimivian trilogy. It's unfinished, but complete (parts of the middle are summarized). It's a fantasy classic.

Fest, Howard THE GENERAL ZAPPED AN ANGEL (Ace 27911-2, \$1.75, pb) Reprint of a 1970 (Morrow) collection of nine stories. They're slick, but short on ideas.

Foster, Alan Dean SPLITTER OF THE MIND'S EYE (SFBC 2597, 182pp., \$1.98, hc) Book club edition of a Del Rey 1977 hardcover.

Goldin, Stephen MINDLIGHT (Fawcett 0-449-13980-8, 224pp., \$1.75, pb) Original novel. Not seen.

Golding, William LORD OF THE FLIES (Coward-McCann 0-698-10219-3, \$7.95, hc) Reissue of a 1954 classic.

Harding, Lee THE ALTERED I: URSULA K. LE GUIN'S SCIENCE FICTION WRITING WORKSHOP (Berkley/Windhover 425-03849-1, 181pp., \$3.95, pb) First American edition of a 1976 anthology of original stories plus critical and descriptive material on how a workshop can run. It's a good intro to a course on writing.

Heinlein, Robert A. TIME FOR THE STARS (Ballantine/Del Rey 26073, \$1.75, 180pp., pb) Reprint of a famous 1956 Heinlein juvenile. Highly recommended.

Howard, Robert E. BLACK CANAAN (Berkley 425-03711-8, 181pp., \$1.95, pb) Another collection of Howard stories. Only three of the ten appear during his lifetime. There is an apologetic intro by Gahan Wilson.

Hoyle, Fred & Geoffrey THE INCANDESCENT ONES (NAL/SFBC 1, 1602, 176pp., \$1.75, pb) First paperback of a 1977 Harper novel.

Jones, J. A. BLUE LAB (Major 3185, 189pp., \$1.50, pb) Original novel.

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Kapp, Colin PATTERNS OF CHAOS (Ace 65390-1, \$1.75 277pp., pb) Reissue of a 1972 space opera first published by Gollancz in hardcover.

Karl, Jean E. BELOVED BENJAMIN IS WAITING (Dutton 0-525-26371-1, 150pp., \$7.95, hc) An original juvenile SF novel.

Lancour, Gene SWORD FOR THE EMPIRE (Doubleday 385-13067-8, 185pp., \$6.95, hc) Original novel. A sequel to the LERIOS MECCA and THE WAR MACHINES OF KALINTH. Barbarian warrior stuff.

Lauria, Frank THE PRIESTESS (Bantam 02902-9, 256pp., \$1.95, pb) Original fantasy horror novel.

Lawrence, J.A. MUDD'S ANGELS (Bantam, 11802-1, \$1.75, 177pp., pb) The 14th and last Star Trek adaptation.

Lord, Jeffrey MASTER OF THE HASHIM: BLADE #27 (Pinnacle 40-205-8, \$1.50, pb) Newest book in an interminable fantasy/adventure series.

Lovecraft, H.P. THE COLOUR OUT OF SPACE (HBJ/Jove 24512, 219pp., \$1.75, pb) Reprint of a 1963 collection. The cover mentions a new introduction by Frank Belknap Long, but it doesn't seem to be in the book.

Lupoff, Richard A. SMIRD OF THE DEMON (Avon 380-01942-6, 226pp., \$1.75, pb) First paperback edition of a 1977 Nebula nominee. It's a fantasy with a Japanese background and some excellent descriptive writing. Recommended.

Lymington, John THE GREY ONES/A SWORD ABOVE THE NIGHT (Manor 19180, \$1.95, pb) Reprint of two novels (1960 and 1962) in one volume.

MacDonald, George O. AT THE BACK OF THE NORTH WIND (Schoken, 0595-0, \$5.95, hc) New edition of a 19th century classic children's fantasy.

Martin, George R. R. ed. NEW VOICES #1: THE CAMPBELL AWARD NOMINEES (HBJ/Jove M4507, 336pp., \$1.75, pb) First paperback edition of an original anthology published by Macmillan in 1977 as NEW VOICES IN SCIENCE FICTION. There are six original novelettes by Lurie, Thurston, Martin, Berman, Effinger, and Pournelle. Only the Martin struck me as above average.

Mathews, Richard WORLDS BEYOND THE WORLD: THE FANTASTIC VISION OF WILLIAM MORRIS (Borgo 0-89379-218-8, 64pp., \$2.45, pb) A critical essay on Morris' fantasy novels. Order from: Borgo Press, Box 2845, San Bernardino CA 92406.

McCammon, Robert BAAL (Avon \$1.95, pb) "A novel of global, demonic possession."

McIntyre, Vonda N. DREAMSPACE (SFBC 3077, 277pp., \$2.98, hc) Book club edition of a 1978 Houghton Mifflin hardcover. It's an excellent novel.

Moorcock, Michael THE WARRIOR OF THE AIR (DAW 87997-380-3, 175pp., \$1.50, pb) Companion volume to THE LAND LEVIATHAN. A reprint of a 1971 alternate world adventure novel first published as an Ace Special.

Moorcock, Michael THE END OF ALL SONGS (SFBC 2701, 273pp., \$3.50, hc) Book club edition of a 1977 Harper & Row hardcover.

Panati, Charles LINKS (Houghton Mifflin, 0-395-26293-2, 227pp., \$8.95, hc) Original psychic fantasy novel.

Pennington, Bruce ESCHATUS (Simon & Schuster 0-671-27911-7, 78pp., \$19.95, hc; Simon & Schuster 0-671-22933-9, 78pp., \$8.95, pb) A beautifully printed collection of fantasy paintings illustrating the future prophecies of Nostradamus.

Piper, H. Beam FUZZY SAPIENS (Ace 26192-2, \$1.95, pb) A reissue of the second book in the "fuzzy" series. It was first published by Avon (1964) under the title THE OTHER HUMAN RACE. Nonetheless,

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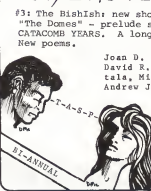
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Rorvik, David N. IN HIS IMAGE: THE CLONING OF A MAN (Lippincott 0-397-01255-1, \$8.95, hc) Non-fiction (?) controversial book which claims complete cloning of humans is an accomplished fact.

Russ, Joanna THE TWO OF THEM (Berkley 399-12149-8, 192pp., \$8.95, hc) An original novel which starts out very well but turns into a polemic. It has some fine writing, but doesn't quite come off.

Sagan, Carl THE DRAGONS OF EDEM (Ballantine 260 31, 250pp., \$2.25, pb) First paperback of a non-fiction speculative book which won a Nobel prize. Very highly recommended.

Schweitzer, Darrell THE DREAM QUEST OF H. P. LOVECRAFT (Borgo 0-89370-217-X, 63pp., \$2.45, pb) An essay on Lovecraft and his work. Order from: Borgo Press, Box 2845, San Bernardino CA 92406.

Silverberg, Robert HAWKSBILL STATION (Berkley 405-0379-0, 185pp., \$1.75, pb) Reprint of a 1968 novel (Doubleday). The novella version (1967) was an award nominee. There is a new informative introduction.

Sinack, Clifford MASTOONIA (SFB 2573, 213pp., \$1.98, hc) Book club reprint of a 1978 Del Rey hardcover.

Sirota, Mike DANNIS #1: THE PRISONER OF GLATTHAM (Manor 22122, 240pp., \$2.25, pb) First in a new series described as a combination of Conan and G. I. was afraid to look inside.

Skinkle, Dorothy STAR GIANT (Belmont/Tower 51267-X, \$1.50, pb) Announced but not seen.

Smith, E. E. and Stephen Gold APPOINTMENT AT BLOODSTAIN (HBJ/Jove A4005, 189pp., \$1.50, pb) Original novel written entirely by Steve Goldin from characters created by E. E. Smith. This is book 5 in the Family D'Alembert series.

Spruill, Steven KEEPERS OF THE GATE (Del 11444-B, 235 pp., \$1.50, pb) First paperback edition of a 1977 Doubleday novel.

Stableford, Brian M. THE CITY OF THE SUN (DAW 0-87977-377-3, 189pp., \$1.50, pb) Original novel. The fourth landing of the COMETEERS (fantasy and the fourth book in this series).

Star Trek FOTONOVEL #7: THE GALLED 7 (Bantam, pb)

Swann, Ingo STAR FIRE (Del 118219, 314pp., \$1.95, pb) Original novel. A futuristic novel about a "psychic" war.

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Tolkien, J. R. R. trans. SIR GAWAIN AND THE GREEN KNIGHT, PEARL AND SIR ORFEO (Houghton Mifflin 26469-3, \$3.95, pb) New edition of Tolkien's translations.

Turner, Frederick A DOUBLE SHADOW (Berkley/Putnam 399-12150-1, 252pp., \$7.95, hc) Original novel. I couldn't finish it.

Van Arman, GREYLAND (Belmont/Tower 0-553-0, \$1.90, pb) Announced but not seen.

Vance, Jack BIG PLANET (Ace 06171-0, \$1.75, pb) Reissue of a 1957 Avalon book which is a cut version of a 1952 Starline Stories novel. It's a fine adventure story.

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Williamson, Jack THE COMETEERS (Pocket Books B1652, \$1.50, 174pp., pb) Reprint of a 1936 space opera. First published in book form as the first half of THE COMETEERS (Fantasy Press 1950). It's creepy but still fun in a nostalgic way.

William, Donald A., ed. THE 18TH ANNUAL WORLD'S BEST SF (0-87977-376-5, 270pp., \$1.50, pb) An anthology of ten stories with excellent work by Varley, Bishop, and Vinge. There are also Nebula winners by Sheldon and Ellison. Highly recommended.

Wyndam, John RE-BIRTH (Ballantine/Del Rey 345-27450-4, 185pp., \$1.75, pb) Reissue of a famous 1955 after-the-bomb mutant story. It was first published in England as THE CHRYSALIDS. Recommended.

Zarouls, Nancy L. THE POC PAPERS (HBJ/Jove, M4457, 224pp., \$1.75, pb) First paperback edition of a fantasy (?) novel published by Putnam last year.



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